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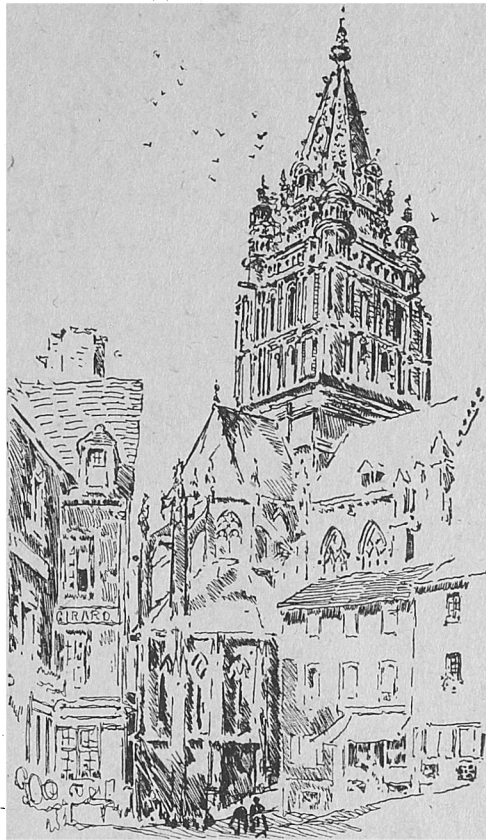
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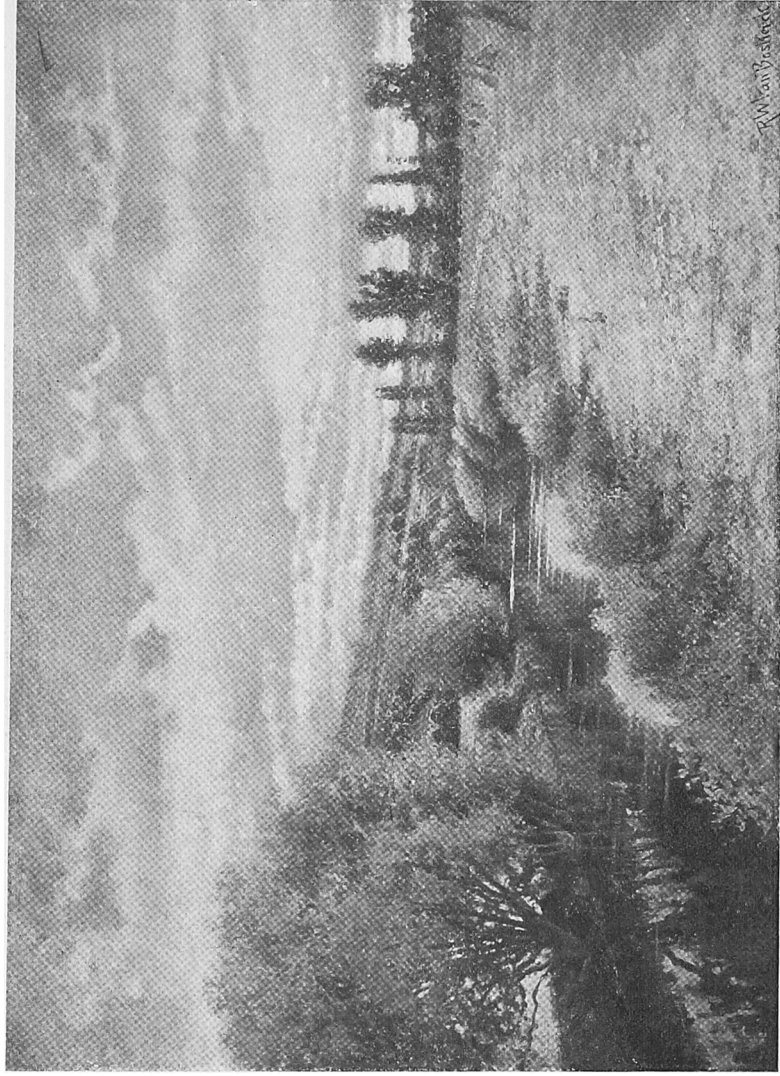
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CHURCH OF ST. PIERRE, COUTANCES, NORMANDY

By Joseph Pennell

Copyright, 1900, The Macmillan Company



ON THE SEINE  
By R. W. Van Boskerck  
Copyright, 1907, The National Academy of Design

# BRUSH AND PENCIL

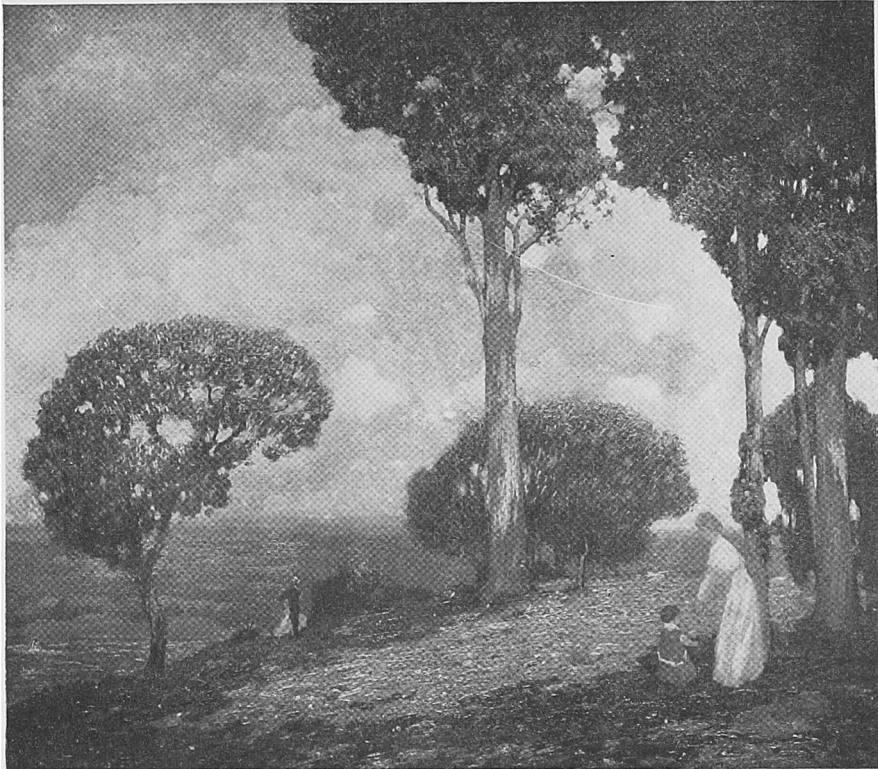
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## NATIONAL ACADEMY SHOW FROM OPPOSITE ANGLES.

Here are two views, from different angles, of the current, eighty-second, exhibition of the National Academy of Design—both condensed



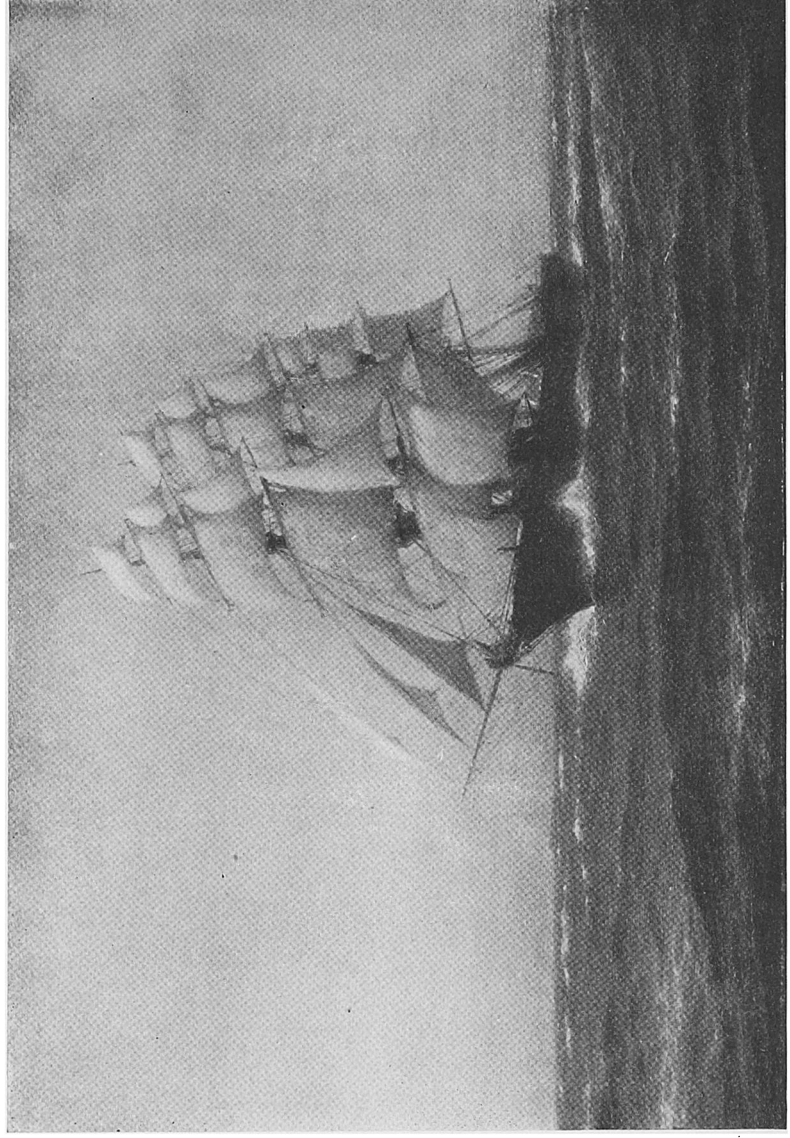
THE FAMILY OUTDOORS

By Gustave Cimiotti, Jr.

Copyright, 1907, The National Academy of Design

and adapted for BRUSH AND PENCIL from critical estimates in the New York press at the time of opening. They are offered the reader, without comment, as presumably unbiased judgments.

In the present exhibition 378 pictures are hung, and this number added to the sculptures, 51, makes a total of 429 works of art on view.



TRADE WINDS  
By William E. Norton  
Copyright, 1907, The National Academy of Design

The exhibition on the whole is a creditable one, and in a large measure justifies the general anticipation, and verifies the belief and judgment of those who have labored with zeal to bring about the union of the two hitherto conflicting organizations. A significant point emphasizing



THE MIRROR SIGNAL

By E. Irvine Couse

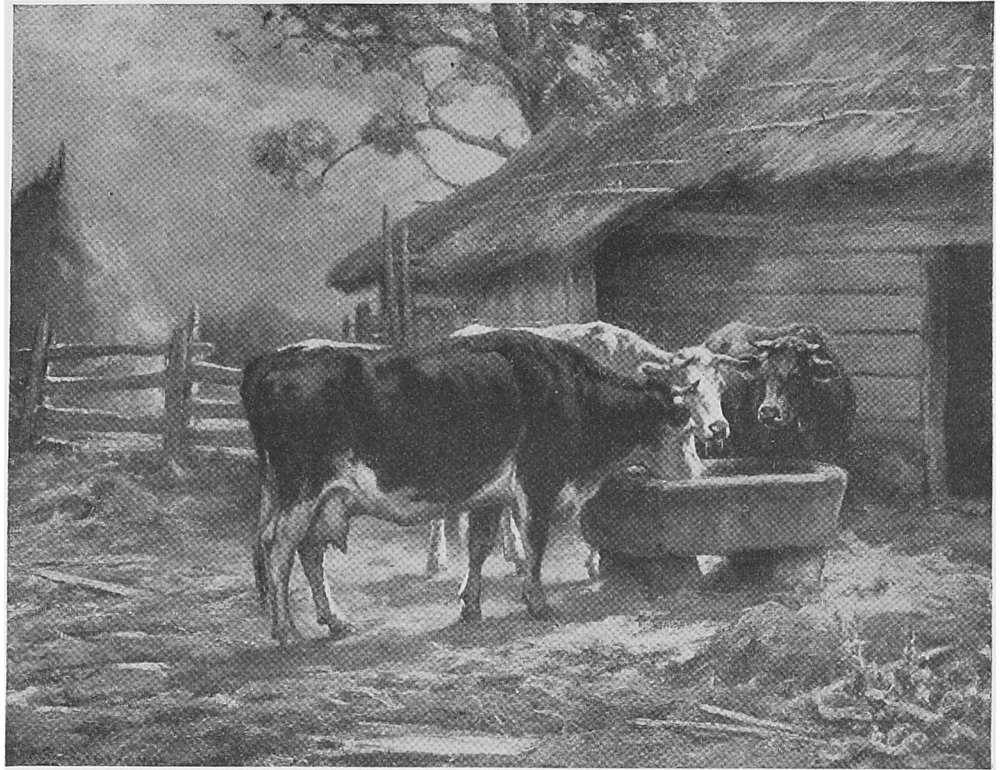
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the need of larger facilities is the fact that 250 pictures selected by the jury could not be hung in the present exhibition on account of the inadequate space in the Fine Arts Galleries.

A new departure this year at the Academy is that instead of the usual awards and announcements of prizes, the winning pictures will not be selected until a future date. It is likely that they will be announced on March 23. A number of pictures in the exhibition, however, have prize-winning qualities, and there is naturally much speculation among the artists as to who will be the lucky recipient of awards at this annual exhibition.

There are plenty of landscapes, and not too many marines, a fairly good number of figure pieces and now and then a strikingly fine portrait to be seen.

The Vanderbilt Gallery, as usual, is well hung with a representative collection of pictures. Conspicuous and given the place of honor in this gallery is the admirable figure piece, "An Interlude," by W. Sergeant Kendall, of a mother and child. Near by is a landscape, "The Gorge," a picture of note, by Frederick Ballard Williams, with cool



HOME AFTER THE RAIN

By W. H. Howe

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greens and broadly treated. There are "star" pictures, of course. One of the first among the "stars" is the graceful figure composition by Irving R. Wiles, in which the artist portrays Julia Marlowe as Viola in *Twelfth Night*. Another effective figure piece is Hugo Ballin's "Three Ages." Still another striking work is "The Summit," by Louis Loeb, notable for its decorative quality. In Leonard Ochtman's best vein is his landscape, "November Moonrise," which is painted with fine feeling for the subject. A landscape, which may also be reckoned among the "stars," is a beautiful autumnal woodland from the brush of J. Francis Murphy, unusual in quality and exquisite in tone.

There is poetic charm in the "Babbling Brook," with blue hills in the distance, by Charlotte B. Coman, and Walter Shirlaw contributes a





THE GORGE  
By Frederick Ballard Williams  
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fine composition, a Brittany landscape, with windmill and peasant maid. One of the largest pictures in the exhibition is also by Mr. Shirlaw. It is a genre entitled "Sheep Shearing in the Bavarian Highlands." It



PORTRAIT—MRS. C. W. T. AND CHILDREN  
By DeWitt M. Lockman  
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is a strong composition, fine and mellow in color. As a genre it should be accorded first place. A landscape of merit is "The Plains," a winter scene, by Jonas Lie, in which the artist has most successfully indicated in his painting the remarkable clearness of the winter atmosphere.

A characteristic still life by William M. Chase is hung near by.

"Morning After the Rain," by R. M. Shurtleff, has excellent atmospheric effect, and there is merit in a forest interior, from the brush of the same artist. A portrait of Colonel David Perry, of the U. S. Cavalry, is by Robert Henri. "Summer on the Seine" is a characteristic and attractive landscape by Robert W. Van Boskerck. Sargent's portrait of Rev. Endicott Peabody is somewhat conventional and scarcely on a par with the artist's best achievements. In the South Gallery, strong and compelling, is "Dunes at Sunset," by Charles Warren Eaton. Subdued in tone is the portrait of J. M. Taylor, D. D., president of Vassar College, by William M. Chase. Near by is "Hazy October," with fine sunlight effect, by Edward Potthast, one of the best pictures in the room. Here is also a characteristic Albert L. Groll, a picture of Laguna, New Mexico, with Pueblo Indian village, a work quite up to the standard of this progressive artist.

One of the best pictures in the exhibition is "The Phantom Ship," by Eliot Candee Clark, a work with fine imagination and Turner-like sky, a painting which gives much promise for the artist in the future. A winter landscape by Edward W. Redfield, of breadth and character; "Dale and Hill," by Bruce Crane; a landscape of good quality by Bolton Jones, and a big landscape of a mountain in the Berkshires, by Emil Carlsen are other noteworthy pictures. "The Mirror Signal" is an effective Indian picture by E. Irving Couse. A landscape with soft sky by Edward Gay, and "Snow Clad Hills" with oxen, by G. Glenn Newell, deserves mention. Carlton T. Chapman is represented by a mural decoration, "Road to Old Westchester," and an effective portrait sketch is by C. Y. Turner. "The Vast Deep" is an admirable marine by F. K. M. Rehn. Two pictures of note are "The Stream," by Gifford Beal, and a skyscraper, "Bowling Green," by Colin Campbell Cooper, and also a stream in Winter by E. W. Redfield.

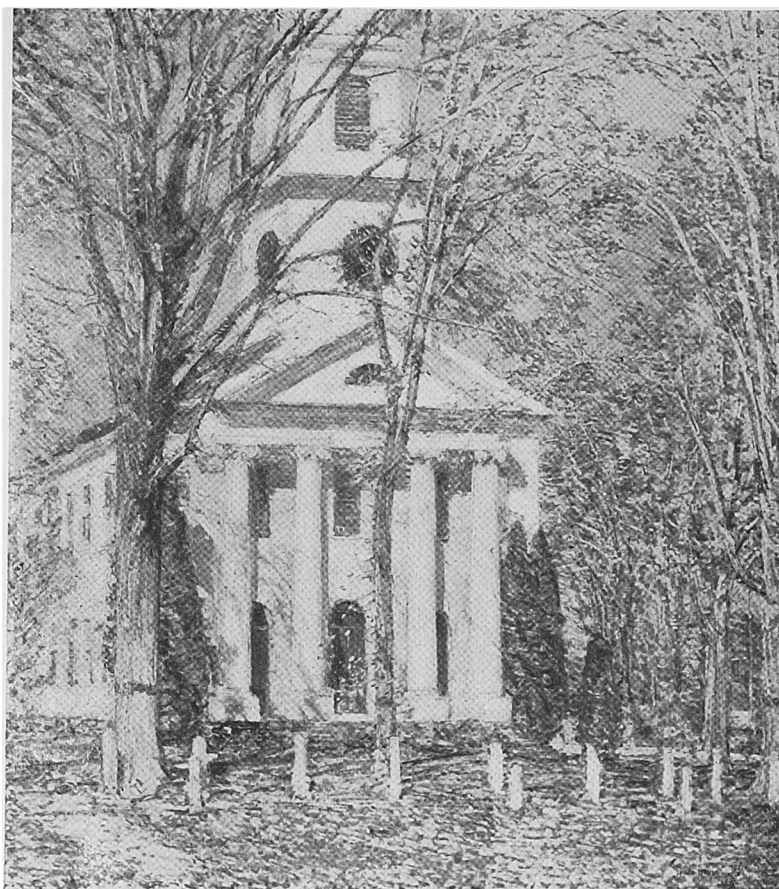
A number of interesting pieces of sculpture are displayed, and among these are "Indian Fighting Eagle," by Abastian St. L. Eberle, and "Sea Weed," by Edith M. Burroughs; "A Young Girl," by Isidore Konti; a portrait bust in marble, by Victor D. Brenner; a figure of an Indian boy, by J. Scott Hartley; "The Challenge," by Frederick R. Roth, and a portrait of a young woman, by Herbert O. Adams.

CHARLES H. DORR. (American Art News.)

Under ordinary circumstances the annual exhibitions of the National Academy of Design attract only scant attention from the public. But its eighty-second show of this kind, which opened recently in the Fine Arts Building, is apt to be more noteworthy in this respect owing to the inspired attacks on Robert Henri that have been given a great deal of publicity, and which emanated from the jury room previous to the opening of the show. What Henri did, in withdrawing two of his paintings, is not without precedent in the history of our annual art shows.

J. Alden Weir and Ben Foster both did the same thing in years past, and this was one of Henri's warrants for his action. But public attention was not called to their acts. Henri's offense seems to be that

he stood, as he always has done, for the "new" man in art, the unknown painter who tries to say something new, or to say a familiar thing in different words. And in acting as the special pleader for these men he has been put in the light of being *Advocatus Diabolus*.



THE CHURCH AT OLD LYME

By Childe Hassam

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Henri's protest was against the encouragement of the commonplace in art. And how strongly this protest was needed the present exhibition shows full well. Out of the 378 paintings hung on the walls of the five galleries it is simply astonishing that in what is announced by Kenyon Cox as "the one American exhibition of current work" there should be so much of "the average product of the year," to quote the same authority.

One wanders around these rooms in search of new notes, evidences of imagination, fresh inspiration, and for the most part looks in vain.

From Sergeant Kendall's "An Interlude," with all its loveliness, to F. S. Church's "Fraulein Von C." the walls are filled with the works bearing the names of the best known painters in America. And yet the spirit, the expression of most of these paintings, is absolutely com-



THE PRINCESS  
By William Cotton  
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monplace. Kenyon Cox, to quote him further, asks what will be the attitude of the press toward this exhibition. And answers it, to his own satisfaction and beforehand, that the press generally will "fail to see what it really means," and that, owing to this shortness of vision, his dream of bigger galleries will be as far away as ever. The blame for this dream unrealized lies nearer to the door of the academy than that. If it will persist in shutting out new things and keeping to its

"average" it must expect the public to be indifferent, both to this particular exhibition and to the progress of the Academy in general.

But after all there are some evidences of effort after new artistic expressions in these rooms, though they must be sought for. To take them in their turn in the catalogue, there is Warren B. Davis's "The Law of Life," of which the meaning of the title was not at all clear to us, but of the charm of which there can be no denial. George W. Bellows's "River Rats" is another departure from the conventional, with its group of street boys ranged along the base of one of those bluffs that line the East River in the Eighties, all stripped for swimming. In the same room are a few portraits that are interesting from the manner in which they are painted, rather than from any special vision otherwise, these including Caroline T. Locke's "Young Girl," Walter MacEwen's "Mrs. Prentice," W. V. Scheville's "Prince Henry" and "Safonoff" and the "Mrs. Parrish" by W. W. Gilchrist, Jr., that is singularly charming in its austerity. In other genres is John Sloan's "Picnic Grounds," Blashki's "Landscape," Rosenthal's "Mme. M." and Ryland's "The Dyers," with its Whistlerian inspiration.

The Centre Gallery is adorned by Edwin Gunn's "Summer Greys," Josephine M. Lewis's "Early Spring," Beyer's "The Shore Line," C. Y. Turner's interesting "Portrait Sketch," Reay's small "Night Patrol" and Norman Day Calder's symbolical figure "Voice of the Ocean." The East Gallery has Moschowitz's "On the Heights," Ryland's "Valley of the Anio," Garber's "Port of Henry IV." and May Wilson Preston's spirited little "Punch and Judy Show." Of course there are other and more obvious things here, as there are across the way in the West Gallery, but the only uncommon things in this little chamber are Marion Powers's "Preparations," a composition of which we don't pretend to understand the significance, but which we know is full of charm and good painting. Hubbell's "Henry and Jack," with its splendid bulldog, Burroughs's "Tom the Rhymer," that at least has the quality of imagination behind it, and Julius Golz's "Blackwell's," a really new note of expression. W. B. McC. (New York Press.)



#### ART EXHIBITIONS IN LONDON AND PARIS.

The picture of the year at the Academy is Sargent's portrait of Lady Sassoon, a masterly example of technique, color, composition and quality. It is modern art so perfect as to be as good as any old master. Sargent's Lady Speyer with a violin is also a wonderful picture, and so is the portrait of Mrs. Archibald Langman. His portrait of the Countess of Essex is theatrical with reckless brush-work, and that of Lady Eden at the card table is unpleasantly realistic in the painting of the long neck.

Two of Shannon's portraits, Mrs. Ickelheimer and Miss Irene Untermyer, have been exhibited in America. He has three other subjects, his brother, Mrs. Josceline Bagot with a little boy, and Mrs. Ratan Tata,